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ἴθι, Διθύραμβ', ἐμὸν ἄρ-  
 σενα τάνδε βᾶθι νηδύν·  
 ἀναφαίνω σε τόδ', ὦ Βάκ-  
 χιε, Θήβαις ὀνομάζειν.

Or again (p. 133), where the expansion is less misleading:

O feet of a fawn to the greenwood fled,  
 Alone in the grass and the loveliness.

*Bacchae* 866:

ὥς νεβρὸς χλοεραῖς ἐμπαί-  
 ζουσα λείμακος ἡδοναῖς.

Compare again pp. 38-41.

To the chapter on "Daimon and Hero" Professor Murray adds an excursus on "Ritual Forms Preserved in Greek Tragedy," in which he treats matters recently handled by him in part in public lectures in this country.

It is unfortunate that a book which contains so much of vital interest to students of Greek civilization should continually make the reader pause and doubt its processes and its conclusions.

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*The Origin of Tragedy with Special Reference to the Greek Tragedians.*

By WILLIAM RIDGEWAY. Cambridge University Press, 1910.

Pp. 228. \$2. 25.

In this book Mr. Ridgeway rejects the generally accepted view which associates the origin of Greek tragedy with the worship of Dionysus. He refuses to believe that anything so solemn as the tragic drama could have had its genesis in what he calls, ignoring the serious side of the Dionysiac faith, the orgies of an unclean and licentious ritual. He seems to accept the view of Aristotle and others that it developed from the dithyrambic chorus, but he denies that the dithyramb had anything more than an accidental connection with Dionysus. Indeed, the dithyramb existed in Greece long before the immigration of the Thracian wine-god. It was originally, he appears to think, a ritualistic "mimetic" chorus which was sung at the tombs of local heroes to honor and propitiate the dead, like the "tragic choruses" with which, according to Herodotus, the Sicyonians celebrated the "sufferings" of the hero Adrastus. Such choruses came to be called "tragic," not because a goat was the prize nor because the singers impersonated the goat-like followers of Dionysus (the Satyrs, by the way, were not goat-like but horse-like according to Mr. Ridgeway), but simply because they wore goat skins—a costume which had only a traditional significance for it was merely a survival from the primitive time when goat skins formed the dress of all people.

At first the "tragic" performances were local and ritualistic. They were given only at the tomb. The first great innovation which changed this ritualistic "mummery" into something like dramatic art was made by

Thespis when he divorced the show from the local tomb, put it on wheels, and offered entertainment here and there from his itinerant wagon. For this view, we have not only the Horatian tradition but the close parallel in the early history of the English drama when the mystery and miracle plays, which were confined originally to a particular church or shrine, came to be given by strolling players from a stage on wheels.

This theory of the origin of tragedy relieves us of the perplexing difficulty of explaining how anything so noble as the Aeschylean drama could have sprung from so base a parentage, or how, in Aristotle's words, "the grotesque diction of the earlier Satyric was discarded for the stately manner of Tragedy." For tragedy has no vital connection with Dionysus or the Satyrs. It is directly descended from solemn chants at the tomb. This the author tries to confirm by an examination of the extant tragedies. Some of these, notably the *Choephoroe*, associate the action with the tomb of a hero and with offerings and prayers to the dead; and a greater number abound in clear echoes of beliefs and superstitions which survive from the primitive ancestor or hero worship in which tragedy had its beginnings.

How, then, did "tragic choruses" get mixed up with Dionysiac festivals? Mr. Ridgeway offers the easy explanation that wherever such choruses existed the wild cult of Dionysus was superimposed on the cults of local heroes, absorbing the older ritual but not affecting the character of the "tragic choruses." The new religion brought with it, however, its own appropriate "mummery," the Satyr chorus, and added this to the "tragic choruses" already on the ground, thus instituting that misalliance of incongruous types which was, presumably, the source of much artistic embarrassment to the Athenian tragic poets.

The above is, in brief outline, Mr. Ridgeway's tempting, but hardly convincing, theory. It is open to a number of serious objections which the author either ignores or dismisses somewhat cavalierly. In the first place, he gives absolutely no proof that "tragic choruses" formed a recognized part of the worship of local heroes. He cites a number of instances to show that the worship of the dead was not uncommon. But this is not the point. The single clear case of a local hero who was honored in this way is that of Adrastus who, on the authority of Herodotus, was honored by "tragic choruses" at Sicyon until Cleisthenes restored or assigned (*ἀπέδωκε*) them to Dionysus. But the meaning of Herodotus is by no means clear. An unprejudiced reading of the passage in question leaves the impression that the historian felt that such choruses were appropriate to Dionysus and had been transferred from him to Adrastus. At any rate, the passage cannot be used to prove that here the cult of Dionysus had supplanted an older hero cult. The author, himself, has to admit that "scholars with one accord" have interpreted Herodotus to mean that Cleisthenes *restored* to Dionysus an honor which had been taken from him.

Again, Mr. Ridgeway's contention that the dithyramb was not of

Dionysiac origin has against it a clear tradition which associates the early dithyramb with Dionysus. Archilochus (fr. 77), who first mentions it, calls it a song for Dionysus, and there is no doubt that the dithyramb which Arion perfected at Corinth was a chorus of Satyrs in honor of Dionysus. Moreover Aristotle in his brief sketch of the development of the drama implies clearly enough not only that tragedy arose from the dithyramb but that the dithyramb was a Satyr chorus.

The significance of the word tragedy is important to any view we take of the question. The author's explanation that the name was given to choral songs for the dead because the singers wore a dress which survived from the early period when goat skins were common apparel raises the question why the same conservatism in dress is not shown in other choral songs which were equally primitive and ritualistic in their origin. Granting with Mr. Ridgeway that we are here on uncertain ground, is not the common view, expressed in *Et. M.* 764, 6: *τραγῳδία, ὅτι τὰ πολλὰ οἱ χοροὶ ἐκ Σατύρων συνίσταντο, οὓς ἐκάλουν τράγους*, more plausible?

The author's long chapter (iv) in which he attempts to point out survivals in extant Greek tragedies of what he regards as the primitive type of the *τραγικὸς χορὸς* does not materially strengthen his theory. We expect to find in Greek tragedy, regardless of its origin, what we find in other literature of the time, echoes of old superstitions not yet outworn, survivals of customs and beliefs connected with an old worship of the dead, especially when they readily serve to contribute dramatic interest and effectiveness to the play; but if we took the author's view we should expect to find something more. If tragedy is a lineal descendant of a "mimetic" chorus which celebrated "the sufferings" of the dead we should expect to find in the extant tragedies or in references to tragedies which are lost, some clear survival of the "primitive type," but for this we look in vain. Tombs and ghosts and dirges we have in plenty, but are not these of the nature of all tragedy?

Finally, one closes Mr. Ridgeway's book, grateful to him for having inspired a re-examination of the articles of a long-accepted creed but with the feeling that the orthodox view suffers less from "a rigid application of the historical and comparative methods" than does the author's ingenious and stimulating thesis.

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*Epirotische Geschichte bis zum Jahre 280 v. Chr.* Von CARL KLOTZSCH.  
Berlin: Weidmann, 1911. Pp. viii+240.

It was from the adjacent island of Coreyra that Epirus was hellenized. With Hellenic culture went hand in hand political superiority. Thus the first overlords of Epirus, the Chaones in the north, owed their leadership to propinquity and intimacy with the Greek commercial republic. In the